

Issue 30¢

Issue 30¢
no. 17

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THE NEW AMBEROLA GRAPHIC

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Editor's Notes...

In spite of efforts to proofread the GRAPHIC, errors still creep in! On line 31 of the next page, "Sembrish" should obviously read "Sembrich." And try as I may, I still can't seem to get all the stencils straight on the machine.

Mr. Sim's offer (see page 16) is a most generous one, and we hope that this issue arrives to our western subscribers in time for them to take advantage of it. In connection with this, Mr. Goldrup's address may be found in his ad on the preceding page.

Oxford and Silvertone Records
1911 - 1918

A great publication, which catalogues more than 1400 10 and 12" discs produced by Columbia. Records are indexed three ways with full artist identification. Includes background information about the two labels in the introduction. Don't delay in ordering this informative and helpful book. Over 60 pages of information, \$2.75 postpaid.

RECORDED INCUNABULA - HOW MUCH REMAINS?

by Bob Stone

According to Webster, incunabula consists of (a) the very first stage of anything; infancy; beginnings. Or (b) early printed books; especially books printed before 1500.

The year 1977 will mark the first centenary of Edison's invention of the phonograph. By then, eighty years will have elapsed since the first recording by a vocal celebrity was placed on sale. Yet never, to my knowledge, has there been any speculation in print as to how recorded incunabula should be defined, or how much of it has survived to the present day.

I use the term "celebrity" in the sense of a performer in the realm of serious music who has achieved international fame either through live performances or through the medium of recordings sufficient in number and quality to make the artist a valuable "collector's item."

The earliest pioneers in the recording of musical celebrities and in merchandising the results were Gianni Bettini in New York and Pathé Frères in Paris. In 1897 Bettini released cylinders by five eminent vocalists: soprano Bessie Abott; baritones Mario Ancona, Giuseppe Campanari and Emilio de Gogorza; and bass Pol Plancion. That same year Pathé unveiled its first vocal celebrity, the bass Paul Aumonier.

1898 saw sopranos Suzanne Adams and Blanche Arral, and 'cellist Hans Kronold added to Bettini's elite list; while de Gogorza became, under the Berliner label, the earliest of the celebrities to record on discs.

Bettini's roster was further enriched in 1900 by the addition of contralto Eugenia Mantelli, tenor Ernst van Dyck and baritone Anton Van Rooy; Ellen Beach Yaw, soprano, and Ferruccio Corradetti, baritone, were recorded on discs by Berliner. And in Edison's Berlin studios a group of cylinders featured the name of Albert Reiss, soon to serve two decades as the most versatile character tenor ever to grace the stage of the Metropolitan Opera.

In 1900 Marcella Sembrish and Paul Aumonier completed the list of important artists to be recorded by Bettini. That year coloratura Selma Kurz and baritone (later tenor) Rudolf Berger made their recording debuts with Berliner, and in St Petersburg the Gramophone Company (organized in 1898) recorded its first celebrities: sopranos Maria Michailowa and Medea Mei-Figner and the tenor Nikolai Figner.

Altogether nine world celebrities were recorded in 1900. And at this point, I believe Webster's definition of incunabula comes into play; for by the end of 1901 recordings by world-renowned artists were no longer rarities. At least twenty-two such visited the recording studios during that year. Therefore I feel safe in designating as incunabula anything recorded prior to 1901.

The question arises: how much pre-1901 material is still in existence which is not hopelessly buried in some inaccessible and unpublicized private collection? A few hours before this was written, I would have put the number at five. But an auction list received today (12/8/75) from Lawrence R Holdridge has exploded a long-cherished myth: an IRCC re-recording of what purported to be a cylinder recorded privately by Adelina Patti in 1895; it is actually sung by Lucette Korsoff.

Of the remaining four, three are above suspicion, the other not entirely so.

Not long ago ROCOCO released a long-playing disc, "Stars of the

"Paris Opera." Included was an aria from La Favorita, said to be re-recorded from a non-commercial cylinder made c1897-99 by the leading French baritone of his day, Jean-Baptiste Faure (b 1830). The voice is suspiciously fresh and clear for a singer in his very late sixties; yet the record is vouched for by its ROCOCO sponsors and by Walter L Welch of the Thomas Alva Edison Foundation, who supervised the re-recording. Unfortunately only an uninformative fragment of the spoken announcement is to be heard.

Mme Aida Favia-Artsay, who formerly conducted the Historical Records department in Hobbies, responded to the question of the record's authenticity with a categorical, unequivocal "No!" But I am reminded of a riposte so often used by Jack Pearl, radio's Baron Munchausen, slightly altered here to "Vas you dere, Aida?"

The three remaining items may, I believe, be safely entered in evidence:

(1) A 7-inch disc, "Wie ein Grüßen" (Mehrkens), sung by Ernestine Schumann-Heink and recorded privately. It was wrongly attributed to 1898 by Bauer and later corrected to 1900 by W R Seltzam when he issued it under the IRCC label. Made when the singer was 39, it antedates her first commercial releases by three years.

(2) A Berliner disc by Ellen Beach Yaw: the Cadenza from Les Noces de Jeannette, available in long-playing form.

(3) Johann Strauss' "Voci di primavera," recorded in 1900 by Marcella Sembrich. Roland Gelatt, in The Fabulous Phonograph, comments on the fact that today Bettini cylinders are even rarer than Gutenberg Bibles. So a major breakthrough occurred when in 1965 this genuine Bettini was found in, of all places, a hotel loft in New Zealand. The spoken introduction is presumably by Bettini himself. Happily it was issued in disc form by the Stanford Archive of Recorded Sound.

And here, all too abruptly, the story ends, for the present at least. As curator of an academic archive which specializes in early recordings, I should be grateful for any corrections or amplifications of the above which might serve to enrich the archive or bring my documentation (admittedly shaky in places) more fully up to date.

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Your comments may be addressed to: Robert B. Stone, 33 Beech Street, Newmarket, New Hampshire 03857.



CANADIAN VICTOR 216000 SERIES
by J. R. Tennyson
(cont. from issue 16)

An interesting bit of information has recently come to light which is worth passing on. The majority of 10" acoustic records that were kept in the catalogue were, by 1929, reduced in price to 55¢ in Canada. These included H.M.V. 216000 issues as well as regular issues from the U.S. It is odd that the American Victor company didn't follow this practice, as it obviously was difficult to sell old acoustic discs at full prices by 1929!

216277	5/21	Do You Ever Think of Me? - F.T.	Rega Orchestra
		Cuban Eyes	Martucci's V. G. D. Orchestra
216278	5/21	O My Sweet Hortense	Billy Jones
		Oh Boy (I've Found the Baby for Me)	" "
216279	5/21	Cherie - Fox Trot	Emile Coleman and His Orchestra
		Mello 'Cello - Waltz	" " " "
216280	5/21	Moonlight - Fox Trot	Emile Coleman and His Orchestra
		All By Myself - Fox Trot	" " " "
216281	5/21	Peggy O'Neil	Billy Jones
		There's Only One Pal After All - Lewis James & Shannon Quar.	Crescent Trio
216282	5/21	Moonlight and Honeysuckle	" "
		Pucker Up and Whistle - Med. Fox Trot	Charles Harrison
216283	5/21	Held Fast in a Baby's Hands	" "
		I'll Forget You	Vivian Holt and Lillian Rosedale
216284	7/21	Dearest One	Elliott Shaw
		Don't You Remember the Time	" " " "
216285	7/21	A Little Home with You	Charles Hart and Crescent Trio
		Orange Blossoms	Billy Jones
216286	7/21	Ain't We Got Fun	" "
		Hokey Pokey	Charles Harrison
216287	7/21	Pegeen	" "
		Wait Until You See My Madelaine	Miro's Band
216288	7/21	Orange Airs Medley No. 1: Protestant Boys,	Boyne Water- " "
		Rise Sons of William	Charles Harrison
216289	7/21	Orange Airs Medley No. 2: Orange Feather,	Lewis James
		Carolina Lullaby	" "
		The Last Mile is the Longest	" "
216290			
216291	7/21	Poor Me - Fox Trot	The Melody Men
		Crooning - Fox Trot	" " "
216292	7/21	In a Boat - Fox Trot	Emile Coleman and His Orchestra
		Tea Leaves - Fox Trot	" " " "
216293	7/21	Daisy Days - Fox Trot	The Melody Men
		Sewanee Rose - One-Step	" " "
216294	8/21	Shipmates O' Mine	Frank Oldfield
		Three for Jack	" "
216295	8/21	Who'll Be the Next One?	Arthur Fields
		Paper Doll	" "
216296	8/21	Nice People!	Billy Jones
		Oh Dear!	" "
216297	8/21	Snuggle - Fox Trot	Frank Oldfield
		Open Arms - Fox Trot	" "
216298	9/21	The Farmer's Pride	" "
		The Floral Dance	" "
216299	9/21	Stand Up and Sing for Your Father an Old Time Tune -	Billy Jones and Shannon Quartet
		Saturday	Arthur Fields
216300	6/21	Wild Rose - One-Step	Diamond Trio
		Do Another Break	Harry Thomas Trio
216301		Absent	Hughes Macklin
		A Rose, a Kiss and You	" "
216302	7/21	The Minstrel Boy	Glandon Roberts
		Believe Me if All Those Endearing Young Charms - " "	" "
216303	7/21	Somewhere a Voice is Calling	Charles Harrison
		Little Mother o' Mine	Hughes Macklin
216304		Jack and the Beanstalk	Frank Orr
		Story of the Three Pigs	" "

216305	Morning Lorraine	Paul Dufault
216306 8/21	Killarney Ye Banks and Braes	Glandon Roberts
216307		" "
216308 9/21	Maire My Girl Mother o' Mine	Hughes Macklin
216309 10/21	Peter Rabbit Plays a Joke Little Joe Otter's Slippery Slide	Frank Orr
216310 10/21	Pagliacci - On with the Play Trovatore - Home to Our Mountains -	Hughes Macklin
		Lillian Rosedale and Hughes Macklin
216311		
216312		
216313 9/21	Drowsy Head Wandering Home	Shannon Four Crescent Trio
216314 9/21	Peggy O'Neil - Medley Waltz Vamping Rose - Medley Fox Trot	The Melody Men Van Eps Quartet
216315 9/21	Molly On a Trolley Emoline	Billy Jones
216316 9/21	Dixie - One-Step In My Tippy Canoe - Waltz	Billy Jones and Crescent Trio Van Eps Quartet
216317 9/21	No, a Voice from Mummy Land - F.T. Stolen Kiss	Diamond Trio
216318 9/21	One Kiss You're the Sweetest Girl in the World - F.T.	The Melody Men
216319 9/21	Mother of Pearl You Made Me Forget How to Cry	Diamond Trio
216320 10/21	June Honey Rose	Lewis James
216321 10/21	My Sunny Tennessee Ain't You Coming Out Malinda? - Chas. Hart and Crescent Trio	Charles Harrison
216322 10/21	If Shamrocks Grew Along the Sewanee Shore Where the Lazy Mississippi Flows -	Lewis James and Charles Hart
216323 10/21	Sewanee River Moon My Cherry Blossom	Charles Hart and Elliott Shaw
216324 10/21	Mimi Bandana Days	Elliott Shaw and Charles Hart
216325 10/21	Wang Wang Blues When the Sun Goes Down	Charles Harrison
216326 10/21	A Baby in Love - F.T. Who'll be the Next One to Cry Over You? - F.T.	The Melody Men
216327 10/21	Why Dear? - Fox Trot Near Me - Fox Trot	" " " "
216328	Scotch Medley No. 1 Scotch Medley No. 2	Coleman's Orchestra
216329 11/21	The Church's One Foundation There is a Green Hill Far Away	" "
216330 11/21	Why Dear Down in Happy Valley	Trinity Quartette
216331 11/21	When Old Mr. Toad was Puffed Up Uncle Wiggly and the Birds	Crescent Trio
		Charles Hart and Lewis James
		Frank Orr
		" "
		(to be continued)

"Note the
Notes"

Columbia Notebook

"Notense las
Notas"

by Martin Bryan

Columbia's First Double Records

Columbia is generally given credit for introducing two sided records in 1908. So successful was this new type of record that Victor was forced to follow suit shortly after, though Victor, it is said, did so begrudgingly and did not try to push their new line. One also reads occasionally that Columbia had actually put the first double-sided record on the market four years earlier, but that under threat of suit by Odeon the records were withdrawn. Tim Brooks has, of course, introduced us to the genuine "first" in his article in the June-July, 1975 issue of The Antique Phonograph Monthly regarding Eldridge Johnson's test records of 1900. These two siders, however, were probably never offered for sale.

It is the 1904 series which I wish to explore in this first installment of the "Notebook."

To back up for a few moments, it is hard to understand why Eldridge Johnson did not recognize the potential value of the two sided record when he had the samples pressed in 1900! Why was the man who before long was to head a giant corporation so shortsighted? One would assume that even if Johnson didn't see the sense in producing such a record, he at least would have had the sense to patent it. Yet it was Ademor Napoleon Petit, one of the "little" people whom history has forgotten, who on January 7, 1901 filed a patent for the "Double Faced Sound Record." Oddly enough, it wasn't until three years later, 1904, that the patent was granted - the same year in which Columbia was to place double faced records on the market.

The first announcements about the records were in the summer of 1904. In The Columbia Record for August is an article with the following heading:

LATEST TALKING MACHINE NOVELTY

TWO RECORDS IN ONE

Saves Money, Takes Half the Space, Handier
to Play and Decidedly More Attractive

The article went on to describe all the obvious advantages of a record with two selections instead of one. In addition, "the price of them has been fixed at \$1.50 each, fifty cents less than when the same selections are purchased separately." Following the introduction was a list of the first nine records, all by the Columbia Band. They are the first nine couplings to be listed on the next page.

The following month The Columbia Record declared that the new records were "A Decided Hit" and that it was "one of the most popular steps" that the company had taken. Yet no new titles were added. In fact, The Columbia Record had very little more to say on the matter - ever! During the life of the product, only five more couplings (I believe) were added to the list. This helps to explain why the records are so very hard to locate today.

I do not know when the tenth through thirteenth couplings were issued, but they all had certain things in common: they were all operatic, and they contained one domestic recording by the Columbia Band on

one side and a foreign vocal recording on the other. The final entry, a pair of violin solos by Jaroslav Kocian, was announced in February, 1905.

Before making further comments, it is appropriate here to give the complete (?) listing.

946-948	{ Faust Ballet Music (No. 1 <i>Tempo di Valse</i>) Waltz for the Corps di Ballet - Gounod	Columbia Band
	{ Faust Ballet Music (No. 2 <i>Adagio</i>) Ensemble of Helen and Her Trojan Maidens, and Cleopatra and Her Nubian Slaves - Gounod	Columbia Band
952-953	{ Faust Ballet Music (No. 3 <i>Allegretto</i>) Entry of the Nubian Slaves - Gounod	Columbia Band
	{ Faust Ballet Music (No. 4 <i>Moderato maestoso</i>) Solo Dance of Cleopatra	Columbia Band
<u>1828-1829</u>	{ Nature's Warblers (Waltz) Part 1 (with bird imitations) Natursanger Walzer - Ziehrer	Columbia Band
	{ Nature's Warblers (Waltz) Part 2 (with bird imitations) Natursanger Walzer - Ziehrer	Columbia Band
1611-1627	{ Parsifal (Prelude) - Wagner	Columbia Band
	{ Parsifal (Grafsritter Marsch) - Wagner	Columbia Band
1177-1839	{ Spanish Dance (Bolero) Op. 12 no. 5 - Moszkowski - Col. Band	
	{ Spanish Dance (Valse) Op. 12 No. 2 - Moszkowski - Col. Band	
<u>1831-1830</u>	{ Sylvia (Pizzicato) - Delibes	Columbia Band
	{ Sylvia (Valse Lente) - Delibes	Columbia Band
<u>1823-1824</u>	{ Wang Selections (Part 1) Ask the Man in the Moon	
	A Pretty Girl, A Summer Night	
	Baby, Baby, Dance My Darling Baby	Columbia Band
	Wang Selections (Part 2)	
	The Man with an Elephant on His Hands	
	To Be a Lone Widow	
	Finale. March of the Cambodians	Columbia Band
1157-1149	{ William Tell (Overture. Part 1. At Dawn)-Rossini - Col. Band	
	{ William Tell (Overture. Part 2. The Storm) - " Col. Band	
1129-89	{ William Tell (Overture. Part 3. The Calm)-Rossini-Col. Band	
	{ William Tell (Overture. Part 4. Finale) - Rossini - Col. Band	
84-10112	{ Anvil Chorus from Il Trovatore (with anvil effect) - Verdi	Columbia Band
	Il Trovatore--Miserere--With chorus (sung in Italian) - Verdi	Soprano and Tenor Duet
238-40510	{ Grand March from Tannhauser - Wagner	Columbia Band
	O du mein holder Abendstern aus Tannhauser (sung in German)	
	Orchestra Accompaniment	Baritone Solo
1881-10109	{ Selections from Ernani - Verdi	Columbia Band
	Ernani - Coro d'Introduzione (sung in Italian) - Verdi	
	Chorus--Male Voices	

40555-80	{ Arie der Rosine aus der Oper Der Barbier von Sevilla (II Teil) Sung in German - Rossini		Soprano Solo
	{ Overture to the Barber of Seville - Rossini - Columbia Band		
1422-1458	{ Serenade (Pierne) Elfin Dance (Spies)		J. Kocian
			J. Kocian

Please note that none of the above had a single catalogue number; each record was listed by its two single-faced numbers. However, I have reason to believe that the underlined numbers were available only as double records.

Also notice that in every case the couplings make more sense than the bulk of the 1908 releases. Violin solos appear together as well as selections from the same operas. When it comes to vocal selections, the 1908 series were hopelessly mismatched (although Columbia proclaimed the pairings had been done by experts!).

In appearance the 1904 variety used labels identical to those on single-faced issues of the day, though the only example I know of has purple and silver rather than black and silver labels. Possibly they all used this color.

In spite of their relative rarity today, the records did not have a short life, as some writers have suggested. Fully thirteen months from their introduction (Sept. '05) they were still on Columbia's price list, though no new ones had been added. In reference to this series in his APM article, Tim gave the termination date as 1906. If this is so, they lasted for at least a year and a half. Then why were so few of them sold?

The main reason seems to be that Columbia did a poor job of advertising them. It's almost as if they were foreshadowing Victor's attitude: we'll make them but we won't bother to push them. This seems odd, as in all probability there would have been more profit in a single disc selling for \$1.50 than in two for \$1.00 each. Manufacturing and shipping costs could have been cut in half. Maybe the reason for not pushing them was due to pressing problems. Perhaps they were unable to press a double disc with uniform surfaces on both sides. Then, too, it could have been due to their inability to keep up with orders for regular discs that they didn't push the double discs. After all, why kill a market that you're already unable to supply? Whatever the reason (and it certainly wasn't due to Odeon's threat), the records are maddeningly elusive today.

Work is progressing rapidly on the Columbia disc project. In an effort to fill in a few needed details, we are urgently requesting that you take a few moments to see if you have any of the following "A" series numbers. If so, we'd like to know the corresponding matrix numbers; in a few cases (underlined numbers) we need complete data.

A55	A583	A644	A703	A747	A818	A898	A930
A170	A590	A646	A715	A748	A822	A899	A931
A249	A591	A648	A718	A754	A828	A910	A944
A335	A622	A653	A719	A767	A841	A911	A945
A434	A623	A678	A738	A769	A882	A922	A1115

Please send information to either:

W. R. Bryant
1046 Congress St.
Portland, Maine 04102

OR

Martin Bryan
133 Main Street
St. Johnsbury, Vt. 05819

National Music Lovers
Part Three

by Dave Cotter

We have quite a few additions to the first two series so grab your pencils and the last two issues of The New Amberola Graphic and we will begin. I do wish to thank Bill Bryant and Fran Hildebrand for most of these additions. And special thanks to my local junk shop for turning up a copy of NML 1012.

Additions to first series...

- 1001 also add take 1 to master 101
- 1003 also add take 1 to both 108 and 113
- 1005 also add take 2 for master 116
- 1007 first side is master 109-1; second is 110-1

Additions to second series...

- 1010 Elizabeth Spencer and Stellar Male Quartette
Carry Me Back to Old Virginny (723?) master hardly readable
- David Harris - Silver Threads Among the Gold (41642-6)
(possibly Walter Vaughan, from Emerson 10409)
- 1012 Elizabeth Spencer - Believe Me if All Those Endearing
Young Charms (2018A)(17109-B)(from Olympic)
George Lenox - Drink to Me Only with Thine Eyes (2019B)
(17104)(olympic) note: 17109 and 17104 are crossed out
- 1014 Carl Williams - Forgotten (113 VMJ) (20150B)
(2015 is Banner number)
Carl Williams: When You and I Were Young, Maggie (112 VMJ)
- 1015 add additional master of 17100-B to Chas. Richards' side

* * * * *

Hymns and Sacred Songs Series C
(Label design: Green Shield on Gold Background)
1016 through 1023

- 1016 Edith Roberta (41991-1)
One Sweetly Solemn Thought
Music Lovers Quartette (4515-3)
Adeste Fidelis (Come All Ye Faithful)
- 1017 David Harris (625-1)(50031, crossed out)
Beautiful Isle of Somewhere
Music Lovers Quartette (41155-5E)
Rock of Ages
- 1018 Chas. Jackson (4319-4)
Face to Face
Geo. Lenore and Chas. Jackson (4324-3)
The Crucifix
- 1019 Chas. Jackson (4138-1A)
The Palms
Music Lovers Quartette (4320-3) (21001-3)
Holy Night, Peaceful Night

1020 Jos. Elliott (20102-B) (2023-B)
 Lead Kindly Light
 Music Lovers Quartette (4266-1)
 Onward Christian Soldiers

1021 Geo. Lenore and Edith Roberta (41855-6)
 Lord is My Shepherd
 David Harris (624-2)
 Open the Gates of the Temple

1022 Chas. Hurd (2023-A)
 Holy City
 Geo. Lenore and Edith Roberta (41389-3)
 I Need Thee Every Hour

1023 Music Lovers Quartette (no visible master)
 Holy, Holy, Holy
 Geo. Lenore and Chas. Jackson (4571-1)
 Abide with Me

Matrix Notes...

un-numbered (on 1023) is possibly mx. 41154 from Emerson 10221 by
 Cathedral Quartet

624 from Paramount 50031 by Ernest Davis
 625 from Paramount 50031 by Ernest Davis
 2023-A this is a Banner catalogue number; actually Charles Hart
 2023-B this is a Banner catalogue number; actually Elliott Shaw
 20102B possibly an Olympic catalogue number
 21001-3 " " " " (might actually be 21001-B)
 4138 from Emerson 1021 by Royal Dadmun
 4266 probably the Shannon Four from Emerson 1039
 4319 from Emerson 10188 by Lane Rogers (note: Lane Rogers is
 actually Royal Dadmun)
 4320 probably the Shannon Four from Emerson 1087
 4324 from Emerson 10188 by Reed Miller and Lane Rogers
 4515 probably the Shannon Four on Emerson 1087
 4571 from Emerson 10174 by Reed Miller and Lane Rogers
 41155 from Emerson 10221 by Cathedral Quartette
 41389 from Emerson 10271 by Reed Miller and Nevada Van der Veer
 41855 probably Reed Miller and Nevada Van der Veer from Emerson
 41991 probably Nevada Van der Veer from Emerson

O.K. !!! Can anyone check these "probably" notations and come up
 with the actual sources citing the release numbers...or even suggest
 other possible sources? And while you are digging thru the records,
 can anyone give me ANY information at all about PIP LUKE AND HIS KEN-
 TUCKIANS? This has absolutely nothing to do with the NML series, but I
 promised Harry Campbell (who played banjo with this group) that I would
 ask around. All that is known about this group is that they recorded
 about 1925 in Cincinnati. Don't know for what company nor even if any
 of these were ever released. So... please continue to send your NML
 data, comments, etc., to Dave Cotter, 225 Brookside Avenue, Santa Cruz,
 California 95060, And please stay tuned for part four of this contin-
 uing series.

AN OPEN REPLY TO MR. DENNIS TICHY --- George A. Blacker

I read Mr. Dennis Tichy's "Open Letter to Collectors" in issue 15 of the "Graphic", and decided, upon doing so, that I'd like to comment on some of the points he made. Moreover, I thought it would be desirable to do so publicly, thereby starting a real debate -- maybe...

To begin with: I agree with Mr. Tichy that the collector who described that first Crosby record to the dealer wasn't doing the fraternity a service. What's worse, he may not have even been right about it! I've encountered quite a few collectors who can't tell their sitzfleisch from a hot rock, and I can't help wondering whether this dumb bazorp wasn't one of them. Unless the record in question was Columbia 824-D ("I've Got the Girl", by Don Clark's Orchestra), he was dead wrong. Even at that, there's no really firm evidence that Crosby IS one of the singers on the vocal refrain.

Let's pass that for the moment and get on. Mr. Tichy seems to resent his inability to get good records for a dime or a quarter each. What I want to know is what kind of a dream world he lives in. I haven't bought a really good record for a dime in years. A quarter to 50¢ each is a bit more in line with the economic realities of the day. Like it or not, we're living in an era of inflation, which I fear may only be terminated by a replay of 1929. Also, there's no getting around the law of supply and demand. There just aren't that many records knocking about any more to be picked up for a song, by collectors OR dealers. More and more of those attics have been cleaned out, their contents sold long ago to an antiques dealer or hauled off to the dump (God forbid!). I've seen the sources drying up for years. I used to get tons of stuff from the Salvation Army and Goodwill Industries stores in my area. Now, what do I find there, for the most part? Rock 45's and LP's, many of them out of their envelopes or jackets, and therefore so badly scratched as to be nearly unplayable. The few 78's I do find are from the late 1940's or early 50's, mostly. These I can live without, and the LP's and 45's are usually fit only for scrap vinyl.

Furthermore, Mr. Tichy implies that the antiques dealer is the natural enemy of the record collector. This may be so, in the occasional case of some greedy schlump who tries to get the highest possible price for everything he gets his paws on, but I doubt whether it's 100% true. Let's consider this: the antiques dealer is a source of supply. As such, he complements the flea markets (many of which are operated by antiques dealers), the neighborhood tag sales and the Salvation Army or Goodwill stores. Such being the case, it does not behoove us to alienate them. As for educating the dealers, I'm for it, with certain reservations. I have never hesitated to advise dealers, in GENERAL terms, about what is most potentially saleable and what isn't. Repeatedly, I've warned them not to touch piles of 78 rpm symphonic albums which, though they may look as good as new, are virtually unsaleable. I've known of some dealers who got stung with piles of classical records like that, and as a result, swore off buying any records at all. This has removed a potential source of supply from the collector, and I can't see how that's beneficial! Neither do I think it necessarily true that the relationship of an antiques dealer and a collector need necessarily be adversary in nature. I know of a couple I count as friends. I know of others I wouldn't give the time of day, admittedly, but the adversary relationship theory is not, in my opinion, an eternal verity, amen.

A dealer is perfectly capable of educating himself, if he's willing to invest some money in the various discographical works that are now available. If any of 'em do, watch out! --- (The danger isn't very great, as a complete shelf of discographies would run well over \$150.00.)

I have an infallible remedy for the dealer who charges inflated prices: DON'T BUY ANYTHING FROM HIM! Simple, isn't it? I've used it for years, having "not-bought" dozens of records from any number of people. It is an article of faith with me that if the price of a record is grossly out of line with what I conceive to be its intrinsic value, I don't buy it. That goes as much for a \$1.00 item as for a \$5.00 one. I just explain that the price is too rich for my blood, and we part amicably. If he manages to get his price from somebody with more money than brains, I find it difficult to worry. There are many records I've been looking for for twenty years and more, and I have yet to find them at all, or in a few cases, not at prices I wanted to pay. I've lived without them this long, so I'll probably survive several years longer without them.

I don't oppose Mr. Tichy's suggestion about dickering with a dealer. Try it by all means, say I, but if it doesn't work, don't buy. And as for helping out other collectors, I've done a lot of trading, so I need no admonitions in that department. But I'd like to pose a hypothetical question: suppose, Mr. Tichy, you were out antiquing somewhere and found a copy of one of those exceptionally rare and valuable Gennett discs by King Oliver's Creole Jazz Band. Suppose, moreover, somebody got wind of your find and offered you \$50.00, perhaps even more than that, for the record you got for 50¢. Would you be content to let him have it at your original cost, assuming you didn't collect jazz but got the Oliver for trade? Altruism has its limits, I suspect!

* * *

You are invited to reply to Mr. Blacker at 48 Foote St., Cheshire, Connecticut 06040

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Pages 14 through 17 contained

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ads which are now outdated.

1120	- Remick's Hits - Medley	New York Military Band
1121	- Take Me Back to The Garden of Love	American Standard Orchestra
1122	- Oh You Circus Day	Stella Mayhew
1123	- Be My Little Baby Bumble Bee	Elizabeth Spencer & Walter Van Brunt
1124	- With All Her Faults I Love Her Still	Will Oakland
1125	- Fantasie on Themes of La Sonambula	Rose and Rubel
		(Also seen as Spindler and Giamatteo)
1126	- Somebody Loves Me	Elizabeth Spencer
1127	- Buck Fanshaw's Funeral	Harry Humphrey
1128	- By the Old Cathedral Door	Cathedral Choir
1129	- Last Hope	Edison Concert Band
1130	- Just for Today	Bessie Volckmann
1131	- Under the Love Tree	Heidelberg Quintet
1132	- Shamrock Belles	Billy Murray
1133	- Pastel Minuet	Tollefson Trio
1134	- Mysterious Moon	Ada Jones and Billy Murray
1135	- When I Know	Elsie Baker and James F. Harrison
1136	- When the Old Folks Were Young Folks	Manuel Romain and Chorus
1137	- Sons of the Brave March	New York Military Band
1138	- Why Did You Make Me Care?	Charles W. Harrison
1139	- Hear That Orchestra Rag	Peerless Quartet
1140	- Ragtime Cowboy Joe	Edward Meeker
1141	- Old Black Joe	Andre Benoist
1142	- String a Ring o' Roses 'Round Your Rosie	Walter Van Brunt
1143	- That Aeroplane Glide	Peerless Quartet
1144	- Waiting for the Robert E. Lee - Arthur Collins and Byron G. Harlan	Peerless Quartet
1145	- La Marseillaise	New York Military Band
1146	- Progressive Covenant With the People	Theodore Roosevelt
1147	- Right of the People to Rule	Theodore Roosevelt
1148	- The Farmer and the Business Man	Theodore Roosevelt
1149	- Social and Industrial Justice	Theodore Roosevelt

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A	- Four Jacks March	New York Military Band
B	- Father's Eccentricities	Murray K. Hill
C	- If I Must Say Farewell, Kate	Manuel Romain
D	- The Ninety and Nine	Edison Mixed Quartet
E	- Scenes That Are Brightest	H. Benne Henton
F	- Two Rubes Swapping Horses	Steve Porter and Byron G. Harlan
G	- I'm Looking for a Sweetheart	Ada Jones and Billy Murray
H	- Tramp, Tramp, Tramp	Byron G. Harlan and Frank C. Stanley
J	- Hermit Bell Overture	Edison Concert Band
K	- Peerless Minstrels	Peerless Quartet
D-1	- Happy Go Lucky - Two-Step	New York Military Band
D-2	- I'll Wait at the Golden Gate for You	Will Oakland
D-3	- Joinin' The Church	Golden and Hughes
D-4	- I Fear No Foe	Edwin Skeeden
D-5	- Scherzo Tarantelle	Albert Spaulding
D-6	- Kissing	Ada Jones
D-7	- No Sorrow There	Harry Anthony and James F. Harrison
D-8	- Ghost of the Banjo Coon	Arthur Collins
D-9	- Reminiscences of Scotland	Victor Herbert and His Orch.
D-10	- He Was a Soldier Too	Billy Murray
D-11	- The Light of the World is Jesus	Edison Mixed Quartet
D-12	- Silver Threads Among the Gold	Marie Narelle